

candor and purity of life and acts have left us foot prints all along the royal path of life, men, in truth to say, whose lives add luster to the Christian world and clearly demonstrated the superior excellence of Christian education.

ALEXIS L. MILLER.

QUEER FUNERAL CUSTOMS.

How the North American Indians Put Their Dead in the Earth—Strang Observations from the Death Bed to the Grave. Belief About the Hereafter.

From the Journal of American Folk-Lore.

Relatives give vent to their grief in loud wails when one is in the dying agony. The crying continues at intervals until death takes place, and also up to the time of burial. This cry has been by some white persons mistaken for a song or chant, but it in no way partakes of that character; it is a genuine expression of anguish and grief. The wail or cry is interspersed with terms which express the relationship between the deceased and the person grieving. The writer has many times heard the cry of Indian men and women, and has seen the tears flow down their cheeks. There is something truly awful in the sound when men and women together lift up their voices in the wail of grief. It is far from being like a song or chant.

When the breath has left the body of the one dying, the nearest relative such as a parent or child, brothers or sisters, husband or wife, begin with a mad zeal to strip themselves of every ornament and cut their hair, scattering the shorn locks about the fire-place. The older married women, who have borne children, clip the hair short to the ear, while the young women part with but an inch or two. Young men do not sacrifice their locks, but the older men shear theirs short. The

older women pull off their leggings and moccasins, and gash the flesh of their legs below the knee, lengthwise and crosswise, till the blood flows freely. All the while they wail and call upon the dead. The young men who are near relation to the deceased, remove their leggings and moccasins, and pierce their legs with a sharp knife until the blood flows fast from the wounds. The old men do not sacrifice themselves.

With every new arrival, whether the person be of near kin or not, the wailing starts afresh. By this long continued crying, the excitement of grief and the pain of wounds, the relatives become exhausted before the burial arrives and unable to speak above a whisper. Soon after death the corpse is placed in a sitting position, facing the east and dressed in a gala costume, ornaments are put upon the hair and person, sometimes the face is painted in the same manner as the Hunga in ceremony of the sacred pipes, that is if the deceased belonged to one of the gentes owning a sacred pipe. The "Hunga-Keunæ," as this mode of painting is called, is done by painting the entire face with vermillion; then a black line about the breadth of the little finger is marked across the forehead horizontally and down both cheeks to meet a line across the chin, thus forming a square. A center line starts from the one across the forehead and falls along the nose to its point. This black paint is made of charcoal and prepared fat. Men, women and children belonging to the Nenebatan (sacred pipe owners) gentes of the tribe, with few exceptions, are painted in this manner after death.

When a member of a society dies the body is taken care of by the fraternity and the burial ceremonies are transferred from the family to the management of the society. For instance, when a member of the Mawadane So-